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The facts massed together bear out one's expectation (317) that

... the frequency of occurrence of any effective form of repetition, as indeed of any effective device of rhetoric, would be greater in Ovid's verse than in that of other Latin poets with whom he might reasonably be compared.

Finally, Miss Breazeale notices (317-318) that

... It was the common experience of Lucretius, Vergil, and Ovid that the emphasis sought was best achieved by placing the first member at the end of the first half-line, and the second member between the extremities of the other. That Ovid, who experimented so much more extensively than did the others, found no better arrangement is evidence that, in spite of the possibility, which he proves, of great variety of treatment, there is nevertheless a controlling principle in the rhythm of the line itself which he must obey as well as the others.

Haight, Elizabeth Hazelton. An 'Inspired Message' in the Augustan Poets. *American Journal of Philology* 39 (1918), 341-366.

The 'Inspired Message' which she has in mind Professor Haight characterizes, repeatedly, for the sake of brevity, as the Apollo-Sibyl-Augustus theme. This message (347)

sought to emphasize the Apollo cult and the prestige of the Sibylline oracles; to disassociate the Sibyl from the Tarquins and associate her in the popular imagination with Aeneas, the Julian gens and Augustus; and often to identify Augustus with Apollo, and to interweave the exaltation of Apollo-worship with the Imperial theme.

Professor Haight traces the part that Vergil, Tibullus, Horace, Ovid, etc., played in all this. Ovid's relation to the theme Miss Haight discusses on pages 360-366. She emphasizes the extent to which Roman stories, beginning with that of Aeneas and ending with reference to Caesar and Augustus, figure in *Metamorphoses* 13-15. On page 361 we read:

... in all these stories of the Trojan War, Ovid seems to be leading up to a climax of the imperial theme, though with no such unity or emphasis as Vergil's *Aeneid* shows. In fact, at the end of the fifteenth book the great imperial passage seems hardly a climax, rather an afterthought. But there it is, and in the list of Rome's triumphs Actium finds its place <15.826-828>...; and among the gods of Rome, not only Aeneas's Penates and the di Indigetes appear, but also Apollo, in the Palatine shrine <865>... The prayer to all the gods is to vouchsafe long the favor of Augustus's presence before he shall join the heavenly ranks <868-870>... The *Metamorphoses* ends on the Aeneas-Apollo-Augustus theme¹.

On page 365, a very interesting suggestion is made in the following words:

... I am inclined to think, however, there is adequate evidence that in Ovid's own mind hovered a suspicion that one contributory cause for his exile was his satirical allusions to Apollo in his early poetry², and that it was well to conciliate the Emperor by appeals on

¹I may note that the place of the Sibyl in the *Aeneid* was discussed in a very suggestive way by Professor Laura C. Green, in her paper, *Exsequitur Praecepta Sibyllae*, *THE CLASSICAL WEEKLY* 11.177-181 (April 15, 1918).

²Professor Haight discusses this point on pages 362-364, in connection with *Ars Am.* 2.493-512, 3.113-148, 389-390, *Rem. Am.* 487-492, 75-78.

behalf of his later religious writing, the *Fasti*, and in the name of Apollo and his Palatine temple. Certainly, in this later work, Ovid in his allusions to Apollo, the Sibyl, the Palatine, and Caesar is in line with the other poets of the age.

Rand, Edward Kennard. Milton in Rustication. *University of North Carolina Studies in Philology* 19 (1922), 109-135.

This delightful paper, which it is impossible to summarize here, is full of interest to a student of Vergil and to a student of Ovid.

C. K.

SOME CLASS-ROOM ECHOES¹

After all the excellent things that we have been listening to during these sessions, it may seem a trifle sordid to come down from the splendid views on the mountain tops to the plain, every-day plowing and planting, but you will all agree that the processes of plowing and cultivating are indispensable, even if they are not always thrilling. If, after thousands of years of tilling the soil, scientists and agriculturists are still studying and searching for better methods of farming, surely we teachers of the Classics may still strive to discover more efficient methods of inculcating a working knowledge of the languages that have been the vehicle for the expression and transmission of so much that is vital in history, literature, and law.

I shall discuss briefly and informally two or three topics relevant to the teaching of first-year Latin, in the hope that some teacher may find something in this that she can combine with her own methods, and use in the class-room. To some of you what I shall say may seem trite, to others, crude, especially to those who teach in Colleges and are accustomed to dealing with more mature students and with those who are in a sense a select group, compared with the pupils that we have in the High Schools. Very little of it is new, and the most that I have done is to organize or condense it into a form adapted to use in my own class-room, where I have found these devices helpful.

The first thing I wish to mention is a simple diagram for the teaching of tenses by stems, a method that is pretty generally used, I believe, in teaching verb-forms, at least in this locality.

TENSES	ACTIVE	PASSIVE
Present Imperfect	Present stem - ò (-m) -mus - s -tis - t -nt	Present stem - r -mur - ris -mini - tur -ntur
Perfect Pluperfect	Perfect stem	Participial stem + an adjective ending + some form of the verb <i>sum</i> .
Future Perfect		

¹This paper was read at the Sixteenth Annual Meeting of the Classical Association of the Atlantic States, at the University of Pittsburgh, April 29, 1922.

This 'block', or 'apartment house', has proved helpful, especially to younger pupils. The upper half, of course, represents the present system, embracing the first three tenses of the indicative and the present and the imperfect subjunctive; the lower half represents the perfect system, embracing the remaining tenses. The middle column covers the active voice, and the right-hand column the passive. It has been estimated that 75% of the errors in translation have to do with verbs; if a pupil understands his verbs thoroughly, he can usually take care fairly well of the remainder of the sentence. Every teacher knows how frequently mistakes are made in verbs in Latin composition, and so this little device can be made to perform a real service by starting the pupil right in forming the tenses. In an eighth-year class last year we had a delightful time imagining that there were four families living in this 'apartment house', but that they were kept strictly to their own apartments, and, though the families were all related, the children, *-r*, *-ris*, *-tur*, *-mur*, *-mini*, and *-ntur*, were never allowed to enter any apartment but their own, and, if they were ever found in any other, they were to be sent home at once. This fancy and the accompanying diagram of the stems tend to prevent such atrocities in formation as *portaverantur*, *vidissemur*, which most of us have seen so many times on students' papers or have heard in class. Several times during examinations I have seen a puzzled pupil stop and sketch this 'block' roughly on paper and find the correct word for which he was struggling. In teaching semideponents, I draw this diagram and then obliterate the upper right-hand section and the one that requires the perfect stem, leaving the other two as a guide for conjugating such verbs.

While we are speaking of tenses, I am going to confess that I have recently made bold to draw my pencil through two of the meanings given for the imperfect tense in most Latin beginners' books, and at first teach only the English past progressive form to be used in translating the imperfect, thereby preventing the pupil from getting the impression so prevalent among Latin students even in the third and the fourth year that the imperfect is the usual equivalent of the English past. After the pupils have become thoroughly accustomed to using the Latin *perfect* for the English past (for I also strike out the 'have' when introducing the perfect), then and only then do I teach them that *ducebat*, for example, may mean 'he led (repeatedly)' or 'he used to lead'. I believe that every editor explains this in his book, but in spite of this explanation the pupil generally persists in using the imperfect for all phases of past time, if he learns all these meanings when the imperfect is introduced. In my opinion, the second semester is quite early enough to teach these less common translations, after the ordinary ones are thoroughly familiar.

The other subject that I wish to speak of is participles. Now I do not remember having any special difficulty with them, for I was brought up on Patterson's English Grammar, and before I ever studied Latin I was on pretty familiar terms with such stand-

bys as "Resting near the rippling stream, we sat and mused" and "Having finished our tasks, we went home". But you can imagine my horror when I discovered that our High School boys and girls of the present generation have little or no knowledge of participles; that they scarcely use them at all in conversation, and that, if they ever use them in writing, it is usually in a sentence something like 'Looking from the cliff across the water, a small boat was struggling desperately among the breakers'. This need not seem strange to us, however, when we consider that most of them have had scant training in technical grammar—in fact, the very term is almost 'Verboten' in modern educational circles; correct forms are to be acquired and assimilated by some subtle process of painless absorption brought about by reading the modern magazines! When I began to teach, I thought the pupils would learn and master participles by studying the explanations in the text-book and the examples given in class, but usually their condition after several lessons resembled that of the struggling boat in the aforesaid sentence. So I found it necessary to evolve some more definite method by which the student could extricate himself from the mazes of a sentence containing one or more participles.

In the first place, I insist on his being absolute master of a table of participles, including the English participles for which there is no exact Latin equivalent, as they help to keep him out of difficulties in dealing with the ablative absolute:

PARTICIPLES

	ACTIVE	PASSIVE
Present	mittens, mittentis, 'sending'	'being sent'
Future	missurus, -a, -um, 'about to send', or 'going to send'	Ger. mittendus, -a, -um, 'to be sent' (implies necessity or obligation)
Perfect	'having sent'	missus, -a, -um, 'having been sent'

The pupil is taught to build each participle according to a formula. I think two or three lessons may profitably be spent on mastering this table; various pupils may be required to give the participles of verbs of different conjugations and of irregular verbs like *fero*. Thorough drill here takes away most of the terrors of periphrastics when they are taken up later. Next, we learn the properties and the declension of the participles and their relative time. When we are ready for sentences, we use what we call the 'six-step method' and follow an outline. Each pupil writes down this outline and is required to adhere to it closely until habit makes the steps suggest themselves almost automatically. The outline follows:

- (1) Point out the participle and classify it according to the table.
- (2) Give its literal meaning.
- (3) In what case is it and with what word does it agree?
- (4) Has it an object or any modifiers? (Look for them *before* the participle, usually between it and the word with which it agrees).

(5) Attach these to the literal meaning of the participle and insert this phrase in the sentence immediately after the English word with which the participle agrees.

(6) Change the English participle into a verb, making either a subordinate clause or a compound predicate, and translate the sentence smoothly.

To illustrate, let us take the sentence *Milites suas domos fortiter defendentes ab hostibus occisi sunt*. (1) *Defendentes* is a present active participle and (2) means 'defending' or 'protecting'; it is (3) in the nominative or the accusative case and agrees either with *domos* or with *milites*: testing them both with its meaning, we see at once that it must be 'soldiers defending'; (4) being the present participle of a transitive verb in the active voice, it requires an object, which we find in *suas domos*, and plainly *fortiter* is an adverbial modifier; (5) combining these, we have 'defending their homes bravely'; and inserting the phrase after 'soldiers' gives us 'The soldiers defending their homes bravely were slain by the enemy'; (6) this may be recast in various ways to secure a smooth translation, such as 'The soldiers who were bravely defending their homes were killed by their enemies', or 'The soldiers were slain by enemies while they were defending their homes bravely'. The last step is the one that we stress most, because it is the real test of the pupil's comprehension of the meaning, and because students are too often permitted to offer translations that are a travesty on the term and are mere aggregations of words. When I studied Caesar, I thought that if there was a participle in the Latin sentence it had to be rendered by an English participle. I was scrupulously careful to make it modify the proper word, but you can picture the appalling result when I attempted such a passage as the closing sentence of B. G. 1.8, which begins *Helvetii, ea spe deiecti, navibus iunctis*, etc. To aid the pupils in smoothing translations, I give them the customary list of words that may be used in converting participles into clauses, such as *when*, *since*, *although*, *as*, *while*, *after*, *if*, *that*, *who*, *because*.

Perhaps this method seems cumbersome or even painful to you who have been accustomed for years to understanding a participial phrase at a glance, but the ordinary student in first-year Latin or in Caesar is a long way from such swift comprehension; and I can say that most of my pupils have experienced far less difficulty in translation since we adopted this tangible outline for handling participles. Naturally, after they have felt their way through a number of sentences by using this plan, they learn to eliminate some of the steps, or at least pass over them half unconsciously, and grasp the thought by a more rapid process of reasoning.

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REVIEWS

Marcus Aurelius. A Biography Told as much as may be by Letters, Together with some Account of the Stoic Religion and an Exposition of the Roman

Government's Attempt to Suppress Christianity during Marcus's Reign. By Henry Dwight Sedgwick. New Haven: Yale University Press (1921). Pp. 309.

For those readers, no small number, I venture to think, who find history most assimilable in the form of biography, and most delectable when the biography is composed of well chosen letters and critically sympathetic interpretation, Mr. Sedgwick's volume on Marcus Aurelius will provide a welcome addition to a favorite book-shelf. And those who are wont to search out the individual controlling preoccupation which variously molds all modern historical writing and which must be weighed in any estimate of the results of such writing will find, in this case, that inevitable factor recognized and revealed by the author himself. In his brief Preface he speaks of the book as intended

to provide those people for whom the *Meditations* of Marcus Aurelius contain a deep religious meaning, with such introductory information about him, his character, his religion, and his life, as I think, judging from my own experience, they may desire.

And in the Introduction he affirms our similarity of situation to-day with that of Marcus Aurelius and the other Stoics, confronted with a world of "maladjustments of all sorts" (12) and with the need of a philosophy or a religion, created, as the Stoics created one (13), "out of the world as their human senses saw it", of "some doctrine, some rule of action, that shall serve as makeshift to occupy the empty place which the sense of awe should occupy" (12). For that sense of awe, although indisputably "*der Menschheit bestes Teil*" (11) "lies beyond the reach of human will" (12), and there are "empty times", "barren moods", when we must have something that is within reach of our will.

And it is not impossible, nor yet unlikely, that the principles underneath Stoic philosophy may still be of service today, to teach the pilgrim soul to find that support within himself which he does not find without.

Such a strong informing purpose is apt to increase the chances for an effective and readable book in more ways than one, and furnish valuable by-products, whether or not it convinces the reader exactly as the author planned. In this case it contributes, I think, a vigor, a vitality, a warmth, which should carry the book far and give it a strong hold on permanence. Mr. Sedgwick's conviction that Marcus Aurelius's spiritual problem is our spiritual problem is worth any amount of mechanical 'modern parallels' in helping us to lay hands upon the men and the women of whom he writes. We do lay hands on them, from Zeno, who "was to his generation what Carlyle was to our fathers" (24), down to the handsome baby boy uplifted in his father's arms before the soldiers of the northern battle front. An astonishing number of individuals move, vigorously or graciously, through these few pages, yet without jostling. Once more, as in his Short History of Italy, Mr. Sedgwick has achieved simultaneously brevity without scantness, fullness without confusion.